

PLYMOUTH CONCERT BAND 2007-08 CONCERT SEASON

10th Anniversary Gala

May 3 - 7:30 p.m. - Wayzata High School

Summer Concert Series

Dates and Times TBD

Go to www.plymouthconcertband.org for more information.

PLYMOUTH CONCERT BAND MAILING LIST

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Band Master Works

FEATURING:
**THE PLYMOUTH
CONCERT BAND**
AND CHAMBER ENSEMBLES



WAYZATA
HIGH SCHOOL
FEBRUARY 17, 2008 • 4 P.M.

About the Plymouth Concert Band

The Plymouth Concert Band was created to enhance the sense of community in the City of Plymouth. The band strongly emphasizes quality through its direction, musical literature and rehearsal requirements.



The PCB is very fortunate to have David Elmhirst as our director. Mr. Elmhirst received his Bachelor's degree in Music Education in 1990 from the University of Colorado. Prior to his music degree, Mr. Elmhirst completed a degree in Electrical Engineering in 1986. Passionate about teaching music, he began his music studies immediately thereafter. He taught band and general music for five years in Paonia, Colorado, then traveled to Minnesota in 1995 to pursue his Masters Degree. He completed his Masters Degree in Wind Conducting in 1997, and was named the Conductor of the Plymouth Concert Band a year later. Mr. Elmhirst has studied Conducting with Craig Kirchhoff, Allan McMurray, Frederick Fennell, H. Robert Reynolds and Eugene Corporon. Mr. Elmhirst teaches Marching Band, Symphonic Band, Ninth Grade Band and Electronic Music at Wayzata High School.

Contributions:

Your tax deductible donation enables the PCB to positively impact the City of Plymouth and the surrounding communities. The PCB holds many free concerts throughout the year, as well as supporting local high school students through our scholarship program. A donation of \$5 is recommended, which can be placed in the enclosed envelope and given to an usher.

Contact Information:

Visit our website at www.plymouthconcertband.org.

Conductor: David Elmhirst 763-745-6908

Program Advertising: Jamie Jensen Wetter 612-889-1922



A Special Thank You...

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Wayzata High School and Central Middle School

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A special thanks to the band members, for their time and enthusiasm



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Teresa Cobb
Deb Cook
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Sandy Kramer
Debbie McDonald
Kathryn Tietze
Teresa Welscher

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Conductor

David Elmhirst

Board Members

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* section leader

Program Notes

“The Barber of Seville Overture” by Gioachino Rossini

Italian composer Gioachino Rossini was a prodigy from a young age, completing 39 operas in 20 years. He composed his comic masterpiece, *The Barber of Seville*, in 1816 at the age of 23. The overture was originally written for an earlier, lesser-known work. As a result, none of the familiar themes heard within the overture are actually found in the opera itself. Nevertheless, the buoyant energy of this piece is an excellent match for the story and character of Figaro, the barber himself.

After a stately introduction, the tempo picks up to allegro vivo for the rest of the piece. A light, persistently rhythmic melody opens the section, with solos moving from one instrument to the next throughout the band, especially in the woodwinds, as the instrumentation builds. Next, a more lyrical theme is introduced in the oboe and flute before being passed around as the momentum builds again. The two allegro themes are then repeated in shorter versions before a rousing coda ushers in the final chords.

**For Looney Tunes fans, the melodies of this favorite piece may conjure up images of Bugs, Elmer, shaving cream, fruit salad, a shot gun, and other wackiness thanks to the classic cartoon, “The Rabbit of Seville.” To quote Bugs Bunny’s opening lyrics: “How do! Welcome to my shop, let me cut your mop, let me shave your crop- daintily, daintily. Hey you! Don’t look so perplexed! Why must you be vexed? Can’t you see you’re next? Yes, you’re next! You’re so next.”



Program Notes

“Nocturno for Horn and Symphonic Band” by Franz Strauss

Although he is most famous for being the father of 20th century composer Richard Strauss, Franz Strauss was a musician and composer in his own right. He was one of the great horn virtuosos of his time, so it is no surprise that many of his pieces were written for the French horn.

A nocturne invokes the calm feeling of nighttime through a lyrical solo melody accompanied by broken chords in the accompaniment. As a teacher, Strauss stressed the importance of tone first and foremost, and *Nocturne* (ca. 1865) gives the horn soloist a chance to highlight the instrument’s lovely sonorities.

**Strauss was the principal player in the orchestra that premiered many of Richard Wagner’s works. Strauss did not like Wagner’s music, and the two men shared a mutual dislike of each other, but Wagner had this to say about him: “Strauss is an unbearable, curmudgeonly fellow, but when he plays his horn one can say nothing, for it is so beautiful.”

“Second Suite in F” by Gustav Holst

Like with his *First Suite*, Holst based his *Second Suite* on a series of English folk songs that he arranged into another classic of the concert band repertoire.

The march movement uses three tunes. After the opening Morris Dance, a broad and lyrical folk song, “Swansea Town,” features the euphonium and is followed by the lilting “Claudy Banks.” The second movement is a slow, tender setting of an English love song, “I’ll Love My Love,” first heard in the oboe, with words that tell of two lovers separated by their parents. “The Song of the Blacksmith” is complex rhythmically, much of it being in septuple (7/4) meter. “The Dargason” is an English country dance and folk song dating back to at least the 16th century. It has the curious property of having no ending, but rather repeating ad infinitum, or at least as long as people wished to keep dancing. After several repetitions, Holst layers that tune with a well-known second song, “Greensleeves,” until the piece winds down to the final chord.

**After composing it in 1911, Holst was so distracted by other responsibilities that he forgot about his *Second Suite in F* until 1921.

CHAMBER ENSEMBLES

LIFE BEGINS WITH BOP

BUGS BOWER

PERFORMED BY: DAVID ELMHIRST, BRUCE JANSSON

FULL ENSEMBLE

THE BARBER OF SEVILLE OVERTURE

GIOACHINO ROSSINI, ARR. BY KENNETH SINGLETON

NOCTURNO FOR HORN AND SYMPHONIC BAND (OPUS 7)

FRANZ STRAUSS

HORN SOLO PERFORMED BY JEFFREY OHLMANN

SECOND SUITE IN F FOR MILITARY BAND

GUSTAV HOLST

BARCAROLE FOR FLUTES

JOHN ZDECHLIK

MOLLY ON THE SHORE

PERCY ALDRIDGE GRAINGER, ED. BY MARK ROGERS

CHAMBER ENSEMBLES

"ALLEGRO MARCATO" FROM MUSICA FESTIVA

VACLAV NEHLYBEL

PERFORMED BY: MIKE ENGH, JEFF OHLMANN, JOCELYN PRENDERGAST

"MENUETTO" FROM SERENADE NO. 1

WOLFGANG AMADEUS MOZART

PERFORMED BY: CLARINET SECTION

"PASTORALE" FROM DUO FOR FLUTE AND OBOE

ALBERTO GINASTERA

PERFORMED BY: TERRI SVEC, KRISTEN KINNEAR-OHLMANN

"ALLEGRO VIVO" FROM MUSICA FESTIVA

VACLAV NEHLYBEL

PERFORMED BY: MIKE ENGH, JEFF OHLMANN, JOCELYN PRENDERGAST

ALLEGRO CON BRIO

CARLETON COLBY

PERFORMED BY: CHRIS BOLDT, SCOTT PETERSON, SETH ROWAN,
CURRAN PRENDERGAST

"FUGA" FROM DUO FOR FLUTE AND OBOE

ALBERTO GINASTERA

PERFORMED BY: TERRI SVEC, KRISTEN KINNEAR-OHLMANN

"CON BRAVURA" FROM MUSICA FESTIVA

VACLAV NEHLYBEL

PERFORMED BY: MIKE ENGH, JEFF OHLMANN, JOCELYN PRENDERGAST

Program Notes

"Barcarole for Flutes" by John Zdechlik

Minneapolis native John Zdechlik composed this flute feature in 1997 in the form of a barcarole, a piece modeled on the songs of the Venetian gondoliers. The rhythmically repetitive accompaniment in 6/8 evokes the motion of a boat in the waves. It begins with a smoothly flowing melody in the oboe and first clarinet, accompanied by a countermelody in the alto saxophones, then flows into a lyrical melody for the solo flutes. The low woodwinds and low brass punctuate the sensitive and delicate melody with a rhythmical accompaniment. The ensemble builds in a sweeping sound toward the end of the first section. The middle section contains rhythmical variety within the flute solo as well as in an agitated accompaniment before returning to the original melody. After the return of the original melody, the brass and low woodwind accompaniment builds to a point of fanfare before falling back to finish with the gentle hush of the flute solo.

"Molly on the Shore" by Percy Aldridge Grainger

Like most of Grainger's music, this piece originally written for solo piano is based on traditional British folk tunes. "Molly on the Shore" and "Temple Hill" are two Cork reel tunes, moderately fast dances in duple meter. Also typical of Grainger is the exceptional way he melds the two melodies with complex rhythmic and harmonic combinations.

In his own words: "In setting *Molly on the Shore* I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid rhythmic domination in my music -- always excepting irregular rhythms, such as those of Gregorian Chant, which seem to me to make for freedom. Equally with melody I prize discordant harmony, because of the emotional and compassionate sway it exerts."

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Band Masterworks

February 17, 2008

David Elmhirst, Conductor

CHAMBER ENSEMBLES

CONCERT FANFARE

ERIC EWAZEN

*PERFORMED BY: PETER DAVIS, TIM FISCHER, RICH FREVERT,
LEVI KOLWINSKA, JOHN PANTAGES, STEPHANIE SCHULZ*

LONDONDERRY AIR

TRADITIONAL, ARR. HANS PFEIFER

*PERFORMED BY: KIMBERLY BOEDER, JOAN CRANBROOK,
ROBERT DOAN, LAURA HICKSON*

"VIVA MARCATO" FROM MUSICA FESTIVA

VACLAV NEHLYBEL

PERFORMED BY: MIKE ENGH, JEFF OHLMANN, JOCELYN PRENDERGAST

ALTE KAMERADEN MARCH

CARL TEIKE

PERFORMED BY: JIM ENGEL, TRAVIS KRAMER, TOM MENARD, CARL PETERSON

PRELUDE AND BEGUINE

VICTOR WILLIAMS

*PERFORMED BY: LINDSEY HANSON, AARON HANSEN, BRUCE JANSSON,
JUDI SELINGER*

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